

ANOTHER question may arise, with regard to appellatives, or the names of species. It seems of no great use to set down the words *horse, dog, cat, willow, alder, daisy, rose*, and a thousand others, of which it will be hard to give an explanation not more obscure than the word itself. Yet it is to be considered, that if the names of animals be inserted, we must admit those which are more known, as well as those with which we are, by accident, less acquainted; and if they are all rejected, how will the reader be relieved from difficulties produced by allusions to the crocodile, the camæleon, the ichneumon, and the hyæna? If no plants are to be mentioned, the most pleasing part of nature will be excluded, and many beautiful epithets be unexplained. If only those which are less known are to be mentioned, who shall fix the limits of the reader's learning? The importance of such explications appears from the mistakes which the want of them has occasioned. Had Shakespear had a dictionary of this kind, he had not made the *woodbine* entwine the *boneyfuckle*; nor would Milton, with such assistance, have disposed so improperly of his *ellops* and his *scorpion*.

BESIDES, as such words, like others, require that their accents should be settled, their sounds ascertained, and their etymologies deduced, they cannot be properly omitted in the dictionary. And though the explanations

nations of some may be censured as trivial, but they are almost universally understood, and those which are as unnecessary, because they will seldom occur, seems not proper to omit them, since it is rather wished that many readers should find more to expect, than that one should miss what he hopes to find.

· WHEN all the words are selected and the first part of the work to be considered, ORTHOGRAPHY, which was long vague and fluctuating, which at last, when its fluctuation ceased, was at last settled but by accident, and in which, to your Lordship's observation, there is still a great uncertainty among the best critics; nor is it easy to find a rule by which we may decide between custom and reason, or between the equiponderant authorities of writers alike eminent for judgment and accuracy.

THE great orthographical contest has long existed between etymology and pronunciation. It has demanded, on one hand, that men should write as they speak; but as it has been shewn that this could never be attained in any language, and that it is more easy to persuade men to agree exactly in writing, it may be asked with propriety, why men do not rather speak as they write? In France, where this controversy was at its greatest height, neither party, however ardent, durst adhere to